ゲット・アウト

GET OUT

SOMETHING IS WRONG

Produced by Jason Blum, director of "Insidious," "The Gift," and "The Visit!"

The shocking directorial debut of Jordan Peele, from the popular American comedy duo "Key & Peele!!"

With a production budget of $5 million, the film debuted at No. 1 in the US and became a huge hit!!!

Highly praised by 99% on the American movie review site Rotten Tomatoes!!!!

A surprise thriller that overturns the conventional wisdom of movies has finally arrived in Japan!!!!!

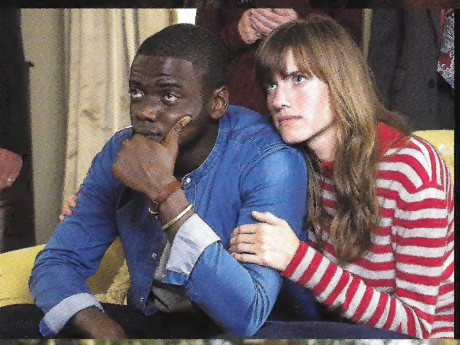
STORY

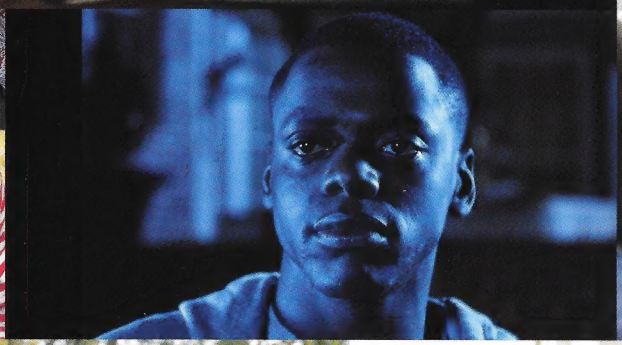
Chris (Daniel Kaluuya), an African-American photographer living in New York, spends the weekend at the home of his white girlfriend Rose (Allison Williams). However, Rose hasn't told her parents that her boyfriend is black. Although Rose says, "My parents aren't racist, and my father would vote for Obama if he were elected for a third term," Chris can't shake off some uneasiness. While driving to her parents' house, Rose hits a wild deer while driving. The white police officer who arrives at the scene is rude to Chris, who is black, and Rose expresses her anger, but Chris, not wanting to escalate the situation, obeys the police.

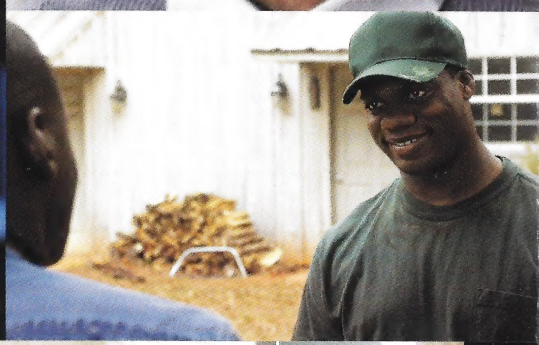
Rose's family home in the suburbs of New York is a mansion with spacious grounds surrounded by greenery, and her father, Dean (Bradley Whitford), and mother, Missy (Catherine Keener), warmly welcome Chris. However, contrary to their attitude, Chris feels a strange sense of discomfort when they employ a black caretaker, Walter (Marcus Henderson), and a black housekeeper, Georgina (Betty Gabriel). Furthermore, Dean repeatedly makes comments to Chris that are particularly flattering of black people, but Rose's younger brother, Jeremy (Caleb Landry Jones), in turn, provokes her with discriminatory behavior. Rose is heartbroken by her family's overreaction, and Chris comforts her by saying, "Don't worry about it."

That night, Chris goes outside for a cigarette and is surprised to see Walter speeding away from the garden without saying a word. He turns around and sees Georgina staring at her reflection in the window, a look of ecstasy on her face. When Chris returns to the mansion, he is unexpectedly offered a hypnotic treatment to help him quit smoking by Rose's mother, Missy, who is also a psychiatrist. Chris doesn't believe in hypnosis at all, but the trauma of losing his mother in a car accident as a child is brought up, and he becomes so shaken that he passes out.

The next day, the family home is hosting the annual party to honor Rose's late grandfather. Feeling depressed by the fact that the crowd is all wealthy white, Chris spots the only young black person there and starts talking to him. The young man, who calls himself Logan, is dressed in unnaturally old-fashioned clothes and is accompanied by his much older white wife, but their conversation doesn't quite flow. Chris casually tries to take a photo of Logan, but the moment the flash on his cell phone goes off, Logan changes completely and, with blood running from his nose, attacks him, yelling, "Get out!" Sensing that "something is wrong," Chris tries to leave the family home with Rose, but...



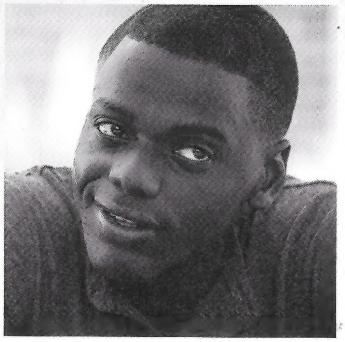




INTERVIEW
DANIEL KALUUYA

Something more terrifying than monsters and demons

Daniel Kaluuya
(Chris Washington)



--It's a unique film that brings racial issues into the horror genre.
"Horror movies often feature monsters and evil spirits, but in the real world, I feel like there's nothing more frightening than racism. Young black people are still being killed by police, but there are people who don't really care. Even when a mother is crying on national televison, people act as if they suspect the news anchor is just faking it. That's discriminatory and terrifying."
--In order to confront these issues and talk about them, do we need to present the reality of society in the form of entertainment through flim and televison?
"I think we need a place where everyone can speak their mind honestly. Ultimately, we should create a society where everyone has the means and environment to speak freely, regardless of their life experiences, and I think this film can serve as a starting point for that. After all, these kinds of things can happen anywhere in real life. I hope that people can start by talking about things like, 'Have you seen that movie?', 'It made me feel like this,' or 'What did you think of that scene?'"
--Especially in the first half of the movie, it touches on the same themes as "The Uninvited Guest," which was released 50 years ago. So much time has passed, but what has changed?
"It's not really fair to measure change by the number of years. It would be a lie to say that the exact same things are still happening in 2017, and the fact that they're still happening in the first place isn't the problem. The problem is more with the perspectives of indivisuals and society that allow it to happen, and with people who are in a privileged position that has nothing to do with discrimination but ignore it. Unless we address this issue, the problem will continue forever. Incidentally, what has changed the most is technology. Not only in the US and the UK, but countries all over the world, they are distributing filtered information through certain news channels, pretending to speak for the country, but I think the only thing that can counter this is technology. Thanks to this, more people can now express more voices."
--On the other hand, the story also explores the theme of meeting your partner's parents, something that everyone faces regardless of race or where they live. Have you ever had a similar experience?
"Fortunately, I had forgotten about it, but there was a time when my girlfriend's father was against our relationship. From his point of view, I was his daughter's first boyfriend. When I went to see a play with her, he followed me secretly and ambushed me outside the theater. Apparently she had kept it a secret from her father, so he got angry and tried to take her home. So, without even having a chance to introduce me to her father, we somehow broke up."
--Any tips for meeting your partner's parents for the first time?
"Well, I suppose so. But I don't. It would be painful if I had to keep lying. So I try to show who I am, and treat everyone with respect. That way I don't have to worry about favoring a certain type of person. Respect doesn't need to be picky."
--What's interesting is that the character of Chris remains calm throughout.
"It's not about being passive, it's about being calm. That was the director's intention. In particular, in real life, there is what is called 'everyday discrimination'. In other words, it's not like you're being blatantly insulted with discriminatory language, but rather, from the other person's point of view, they may welcome you, but in fact they are conscious of the color of your skin and give you special treatment, so you end up feeling quite alienated. In those situations, you have no choice but to adopt a calm attitude. Because you're not being openly discriminated against, and the other person hasn't been taught that it's discriminatory in the first place, you also think, 'I feel uncomfortable, but I can't say anything.'"
--What kind of role does Chris' friend Rod play?
"He's the voice for the audience, but he's also the kind of friend that you just have who's willing to be honest with you."
--Do you have friends like that?
"Of course. But that doesn't mean we're going to listen to them. Your friend can say that because they're looking at things from a distance, but you're so empathetic to the situation that it's not so easy to convince them. Jordan's script is great in that respect too. No matter who watches it, there are always going to be remarks like, 'That's so true.'"

(Translation and composition: Yuko Kubota)

INTERVIEW
ALLISON WILLIAMS

The correct thing to do is not to "not see" but to "not judge"

Allison Williams
Rose Armitage

--What memories do you have of horror?
"When I was little, I always read 'Someone's Coming from the Graveyard.' The illustrations were scarier than the story itself! I've only recently rediscovered the depth of horror, and once I got over my fear, I realized that horror movies are where the best movies are. Now, I watch horror movies when I'm on an airplane. Watching them on that small screen makes them less graphic and less scary. But I'd love to see 'Get Out' in the theater, and scream along with a big audience."

--In this film, Chris goes on a great adventure to meet his girlfriend's parents. What was it like meeting your inlaws for the first time?
"I met my husband Ricky's (Van Veen) parents shortly after I started dating him, and I was pretty sure from that point on that I was going to marry him, so it felt like I was meeting my future parents-in-law. I just felt right there. It's hard to explain, but it felt very natural."
--The character of Rose is not familiar with racial issues and doesn't even need to be conscious of them.
"Rose's way of thinking is no longer in fashion. Social awareness is now changing. People are realizing that it's a lie to say, 'I can't see the difference in appearance,' and that the correct way of thinking is to say, 'I can see the difference in appearance, but I'm not going to judge the person because of it.' But Rose is still of the former type, and is like, 'Why would you go out of your way to tell your parents that you're black?' On the other hand, Chris, from his own experience, thinks that it's important. But Rose gradually begins to see the world from Chris's perspective, together with Chris. At the same time, non-black audience members should be able to share this experience. As the situation comes to grips with the film, I think you'll be able to get a sense of what it means to be Chris (= black)."
----It's sad that 50 years after "The Uninvited" was released, people are still talking about racial issues.
"It's certainly sad that people's worth is still judged, for better or worse, on the basis of their race. And it may not always be a pleasant thing to talk about, but I think it's important to talk about, and it's a question that each and every person should ask themselves. And it's ok if it doesn't feel good, because it's important to be a well-rounded person and member of society. That's typical of Jordan, the director. By incorporating racial issues into the entertainment of horror, he is trying to make people think. Of course, it's unpleasant to find out that you've done something stupid, rude or made a mistake. But in order to create a society where everyone can live comfortably, we need to start by being aware of it. In that sense, the significance of this film becomes apparent after you leave the cinema."
--The film also explores being out of place. Do you ever feel like you're out of place?
"That happens all the time (laughs). Ever since I was a child. I was a girl who loved acting and was pretty uncool. I was not good at interacting with other girls, so I was always making the leaders angry, and I also had no eye for boys. Even now, whenever I do charity work (aiming for equal education), I feel like I'm out of place. Thanks to that, I don't have to sit back and watch kids get wasted in an education system that doesn't suit them. But I think being out of place is also part of my job as an actor. In the TV series Girls that I'm currently appearing in, the main character Hannah draws a circle and says, 'This is your safe zone. Outside the circle, miracles happen.' In fact, whenever I feel out of place and away from my safe zone, I feel like I have a memorable experience. When I went to Ghana during my summer holidays in university, and when I went to Kenya and Rwanda recently, every time I travel, I have a strong experience."
--Have you ever been hypnotized?
"No. I don't trust them. To be honest, I'm sorry (laughs)."

(Translation and composition: Yuko Kubota)

INTERVIEW
JORDAN PEELE

Black voices coming from horror

Jordan Peele
(Director•Sreenplay•Production)

--This work was released 50 years after "Uninvited Guest." Was it a coincidence?
"Oh, I see! No, that's just a coincidence. By the way, it's been 50 years since 'Night of the Living Dead'. Well, I guess the world hasn't changed. The monster called racism is still alive and well. It's just that the form it takes has changed."

--Although this film seems like it's about racism, it doesn't stop there.
"Exactly. The reason why 'Uninvited' resonated with so much people was partly because the cast and staff were amazing, but I think it was because it depicted a racial issue, yet it was a situation that anyone could encounter. Meeting your future family is something that scares anyone. When I was writing the script for this film, I had a flash of inspiration when I realized that I could use both the concrete prop of race and the universality of it as a trigger."

--What did you originally want to draw?
"I wanted to portray a sense of alienation. More than anything about race, it was the feeling of being part of a group that you've shared your life with. I want to be able to comfortably associate with people who enjoy inside jokes, but at the same time, the background that these people share is so mysterious that I can't help but feel that this is the perfect subject for a horror film. It was only after a while that I realized it would be interesting to incorporate racial issues into it. I wanted to make an unprecedented horror film about race."

--Have you loved horror since you were a child?
"I'd watch 'A Nightmare on Elm Street,' 'The Shining,' 'The Fly,' and I'd get so scared I couldn't sleep. I must have been around 12 or 13 years old. I started to think that anything that could stimulate me that intensely was just crazy."

--Chris is quite calm for a horror protagonist.
"I wanted Chris to be realistic. I think that's the way people are. He's got a keen sense, he's smart, he's always coming up with new ideas, and he doesn't do stupid things that make you feel annoyed. Plus, when you go to the family home of the woman you love, you naturally feel like you have to accept whatever happens. You wouldn't want to leave unless something extraordinary were to happen."

--Did you see the ending from the beginning?
"No. It was just by really digging into where fear comes from, what could be the source of fear, particularly for black men, that it dawned on me."

--What about Rod, who could be considered the voice of the audience?
"It's a role that brings the outlandish setting back to reality. I want to satisfy those who have ever screamed in frustration at the main character in a horror movie. The moment I met Lil Rel Howery, who plays the role, I knew he was exactly what I was imagining."

--I'd like to ask you a bit more about race. Did you consider that if Chris or Rod had been white, you might have responded differently, out of habit?
"I thought about that quite a bit. The title 'Get Out' is a reference to the famous catchphrase from 'The Amityville Horror,' but it was also a reference to Eddie Murphy's joke. This film reflects the voice of black people in a horror situation. So I was conscious of black horror movie fans who get annoyed every time a character does something stupid. I also wanted to symbolically portray the sense of alienation that we black people often feel through things like that 'sunken place.' Even if you yell 'Get out!' at the screen in a dark movie theater, it won't reach the other world. In that sense too, it's a film that's packed with various meanings."

--What is the role of Rose?
"That role is particularly important because it represents the different experiences and awakenings that people who have an interracial relationship for the first time encounter. I hope that people who watch the film will experience that as well. I think a lot of people who interact with people of a different race are exposed to these kinds of delicate situations and emotions."

(Translation and composition: Yuko Kubota)

REVIEW

GET OUT! Am I the one who's going to get out?

Yumeaki Hirayama
(Horror Writer)

Hey, it was a very serious horror movie. I thought that the debut of a director who started out as a comedian would be full of jokes that were hard to swallow. It was a very serious hate horror movie. This theme of racism has been used in many Hollywood movies, including "Mississippi Burning" and "Uninvited Guests," to confirm the sanity of America, such as "Normal people are still alive!" and "Everyone wake up!" In Japan, the freedom of expression is shattered because it is taboo to even touch it in the first place, but as you would expect from a country with a large immigrant population. There is a genre of jokes over there that are discriminatory. For example, when a bowling ball falls from a truck and the driver jumps out of the truck in surprise, he finds a group of Polish people coming toward him. "That's weird! Help me!" the driver says, and the Polish people rush to smash the bowling balls with stones and sticks. When the stunned driver protests, asking what they are doing, they reply, "Because black people will hatch." It's a story that's so powerful it's almost eye-opening to read, but there's a culture there that makes it a laughing stock as something that exists today. Director and screenwriter Jordan Peele is originally a comedian who specializes in discriminatory material, so he's good at dealing with this kind of stuff. And in this film, he put aside his usual hate comedy and turned it into a thorough hate horror. Originally, "making people laugh" and "making people scared" have different goals in terms of attacking the audience, but I think that in terms of methodology, they have a lot in common. Peele is very sensitive and skillful in creating this. You can also see the influence of Jonathan Glazer, who worked on Stanley Kubrick's "The Shining" and "Under the Skin," in the furnishings of the torture room and the music, and you can see how he was trying to break this film out of the mold of a mediocre hate horror. This is evident from the fact that they did not use stereotypes such as "hatred of black people," "lynching," "enslavement," or "the KKK," which are typically used as tools in hate material. "The protagonist falls in love with a white woman and is invited to her parents' house. For some reason, she doesn't tell her parents that he is black. But she assures them that it's okay because they love black people." If that was all there was to it, it would be a complete retelling of "The Uninvited" starring Sidney Poitier, but what's different from that film is that the parents never "change." This is the key to the horror of this film, and it makes a strong point that the true nature of discrimination in real American society is "vulgarity" hidden under the heavy veneer of "decency." This is particularly symbolized by the set of teacups held by the lover's mother. She keeps clinking her teaspoon (in Western films, women who grin with a cup of tea in their hands are usually strange), and there's a proverb in the US that says "to be born with a silver spoon in one's mouth," which not only means that

the child is born happy and has no worries about food, but also that one is born into such a "bloodline." The large plantation owners who used black slaves were, of course, of this bloodline, and Peele is careful to make us understand this through depiction rather than explanation. One of the amazing things about the director's skill in this film is the "gradation of discomfort." Usually, when people feel too uncomfortable, they will run away or reject the situation. However, in this film, the family home itself is a giant "antlion pit," so it's not easy to let the prey escape. However, For the people involved, a sense of discomfort and an indescribable anxiety creeps up on them one after another. The intensity of this is closely related to the depth and richness of the work. If this is done poorly, it will simply be a haunted house movie, resulting in an inflation of tragedy, and ending up being flashy and gaudy but not interesting, but if the dominoes of stress-generating events are arranged perfectly, nothing major will happen, but it will give the protagonist (audience) an abnormal level of tension and anxiety. In other words, it will work as a first-class thriller. This is done really well in this film, and what's even worse is that a comedy relief character appears in the middle of the film to make the audience laugh and increase the emotional range, in order to prevent the audience from getting used to the stress. Here too, a punchline is firmly attached at each scene so that the end of the funny scene does not drag on to the next tense scene, and it is clever how the comedic actor's actions unconsciously reinforce the reality of the plot resolution and the police's response. In other words, the audience is deliberately made to laugh by being shown useless things. It is designed to avoid creating negative feelings about the work in such ways.

It's also wonderful how the director's resistance to discrimination is sprinkled throughout the story without getting in the way of it, such as when it's "cotton" that saves the protagonist, and the only thing that can stand up to the racists is cell phone photography. The climax is also well-rounded, designed to make the audience go home full. The true meaning of "Get Out" becomes clear after watching it. This is a precision machine-like work by a first-class entertainer who has put his all into it, and it's not something that can be made with mere youth and passion alone. It's been a long time since I've taken my hat off to this!

Jordan Peele, director of Get Out, which became the highest-grossing film in America in 2017 (with a production budget of $170 million in the US), wrote the script with Eddie Murphy in mind for the lead character Chris. This was because he was inspired by a joke in Eddie Murphy's stand-up comedy documentary Live! Live! Live! (1983). Murphy talks about the smash-hit horror film The Amityville Horror (1979): "When you enter that cursed house, you hear a voice coming from nowhere saying 'Get Out.' But the main characters, a married couple, still end up living in the house. It's crazy."

The concert was held at the Constitution Hall in Washington, D.C., and drew 20,000 people. Murphy was 21 years old at the time. Jordan Peele was only 4 years old, so he probably didn't see it in real time, but he says that Murphy had a big influence on him. Peele grew up to be a comedian and formed a comedy duo with Keegan-Michael Key called Key & Peele, and started a comedy show.

Their skits often feature racial themes. For example, while walking down a street at night, Key is stopped by a policeman just because he is black, and is almost arrested without having done anything. However, he gets lost in Negro Land through a dimensional rift. It is a dream paradise where black people are treated as human beings! This skit was clearly inspired by the skit "White Like Me" that Eddie Murphy did on Saturday Night Live in 1984. When Murphy disguises himself as a white person with special makeup, he goes shopping and gets everything for free, wherever he goes, saying "No, I don't need any money." When he goes to a bank, they lend him as much as he wants, with no strings attached. America was a paradise for white people!

There are many black comedians, but both Key and Peele have black fathers and white mothers, so their laughs are fuelled by the sadness of being ostracized by both and feeling out of place. Peele, in particular, was raised by a single white mother. The hassle and hardship of being treated as a black person just because of the color of his skin, sometimes being feared, and sometimes having excessive expectations of musical talent and athletic ability are also the subject of Peele's gags.

"Get Out" is an extension of such a skit. At the beginning, a young black man gets lost in a stylish, upscale residential area and becomes frightened because the residents are all white, and if a black man walks alone,

REVIEW

Jordan Peele faces a desperate reality

Tomohiro Machiyama
(Film critic)

he will be reported and arrested.

"It's like a hedge maze" is a reference to Stanley Kubrick's The Shining (1980). Peele is a serious movie buff, and many of his skits are based on movies. The song "Run, Rabbit, Run" that plays on the radio is from 1939 and is about "running away to avoid being turned into rabbit pie," but Peele must be a fan of Rob Zombie's The Murder Show (2003). He kidnaps a woman, dresses her in a rabbit costume, and hunts her down while singing "Run, rabbit, run."

The main title song is in Swahili, with the lyrics saying "Get out. Run," which Peel says is "a warning from our ancestors."

Chris trembles as he stares at the deer that Rose hits, as the trauma of his mother's car accident comes back to haunt him, foreshadowing the second half of the film. The policeman asks for Chris' ID for some reason because he is suspicious of a black man with a white woman, foreshadowing the end of the film.

Georgina, a black maid, pours iced tea for Chris and the others as they chat in the garden of Rose's family, the Armitage family. Walter, a black gardener, is mowing the lawn. Iced tea is a specialty of the South, and this is a typical scene on a slave plantation in the South. Georgina and the others say, "The Armitages treat us like family," but the slaves were told the same thing.

A party for the neighbors. There are only old white couples and everyone praises the black man's body. Rose's grandfather was also an athlete, but he lost to Jesse Owens. Owens won four gold medals at the 1936 Berlin Olympics, crushing Hitler's ambition to "show the superiority of whites at the Olympics." However, Owens continued to suffer discrimination against black people after that.

"Black people are fast runners" is a racial prejudice, just like "Jews are stingy" and "Poles are strong." Incidentally, the prejudice against Asians is "small penises." And the opposite is true for blacks. "I wonder if that rumor is true," the old woman says, touching Chris as if appraising him. "They say that one is much better."

"I only wanted black dick so I took off his head and tried to make him my sex slave."

Chris's best friend, Rod, talks to him on the phone about Jeffrey Dahmer, a serial killer who was arrested in 1991 and who repeatedly conducted biological experiments on abducted black men, subjecting them to lobotomies (surgery to remove the frontal lobe of the brain).

White customers are playing bingo. But to anyone who has seen "Roots," "Mandingo," or "The Strangers," it looks like an auction of black slaves. There was a skit on the Key & Peele show where they were sold in a slave market. Skinny Key and fat Peele never found a buyer!

Among the customers is a strangely young black man, Logan, and his elderly wife. When Chris puts out his fist for a fist bump (a greeting that young people like), Logan grabs it. Georgina doesn't know the slang for "snitch" (to tell on someone). She says, "It means a tattle-tale," like an old lady.

But something trapped deep within them threatens to erupt. Georgina bursts into tears. Logan screams. Get Out!

Originally, the ending was a doom-and-gloom story, which appears on the Get Out DVD. In the DVD commentary, Peele says:

"I started writing this script during the time of President Obama. People said that 'racial discrimination is over' because a black president was elected, but that's a lie. This film was an attempt to expose the racism that was simmering deep inside, invisible to the outside. That's why I wanted to punch the world with a tragic ending. Because this is reality."

However, during the editing stage of "Get Out," discrimination came to the surface. Cases of white police officers killing unarmed black people occurred frequently all over the United States, and the police officers were not even prosecuted. Furthermore, Donald Trump, who openly professes racism, was elected president. The original hopeless ending became reality itself.

"So I reshot the ending because people need salvation and a hero in movies."

In June 2016, while I was staying in LA, I heard Childish Gambino's "Redbone" so often on the radio, in clothing and sneaker shops, in cafes, and restaurants that I couldn't help but say, "Not again!" Childish Gambino's third album, "Awaken, My Love!", which includes the song, was released in December 2016, more than half a year before. I was curious and asked a local friend, "Why is this song so popular now?" He replied, "Oh, it's become a bit of a fad since it was used at the beginning of "Get Out." I hadn't seen "Get Out" at that point, so all I could do was answer, "Hmm," but later, when I actually watched the movie, all the dots of the information I had had up until then connected.

Just as there was significance in the opening scene of Moonlight using Boris Gardiner's "Every Nigger is a Star," which was sampled at the beginning of Kendrick Lamar's album To Pimp a Butterfly, there is also significance in the use of Childish Gambino's "Redbone" in the opening scene of Get Out.

Here is a quote from director Jordan Peele in an interview with HipHopDX (a leading American hip-hop web media):

"The lyric 'stay woke' from 'Redbone' really foreshadowed the story of this film and linked to the message of the film. With 'Get Out', I wanted to satisfy the core demographic of the black audience first. To do that, I needed the protagonist to be smart, intelligent and observant. Someone who the audience could trust to be a 'black person who stays woke' no matter what the situation."

Up until now, American movies have portrayed wealthy black people as stereotypes such as luxury car pushers, pimp bosses, or real-world elites who have risen to the top in the business or sports world. However, to set the story of "Get Out," we needed a new, sophisticated black man, a cool, self-employed fashion photographer who is successful in his job, lives in a stylish apartment in New York, and spends his money on vintage furniture rather than luxury cars; in other words, an "awakened black man." It may be difficult for Japanese audiences to share this, but for what director Jordan Peele calls "the core demographic of black audiences," Childish Gambino's music is a kind of symbol that instantly explains the cultural and social background of the protagonist.

Childish Gambino is the musical alias of Donald Glover, who is an actor, comedian, director, and producer who is active in the American entertainment industry. He gained popularity as an actor in the TV drama "Comic College!!" (2009-2012), and is said to have been the model for Miles Morales, the main character of the comic book version of "Spider-Man". At one point, he was such a heroic presence that comic book fans started a movement to "make Donald Glover the next Peter Parker" in the movie "Spider-Man" series (his appearance in this year's "Spider-Man: Homecoming" was also a response to that movement). At this year's Emmy Awards, he won the Best Director and Best Actor in a Comedy Series awards for "Atlanta," which he produced, wrote, directed, and starred in, and was chosen to play the young Lando Calrissian in the "Star Wars" spin-off released in 2018, further solidifying his position.

Another hero in the current American black community contributed to the huge success of "Get Out." It is Chance the Rapper, who won three Grammy Awards this year, including Best New Artist, through streaming alone, without releasing a CD or even selling it for download.

On February 26th of this year, Chance the Rapper rushed to the theater on the first day of the release of "Get Out" in the United States and tweeted his impressions, saying, "Get Out is incredible! It's the best movie of any genre I've seen recently!". That alone shows the immense influence of this "new-age hero" with over 5 million followers, but about five hours after that tweet, he tweeted, "I bought all the tickets to the Chatham

REVIEW

He contributed to the huge success of "Get Out." Two heroes who represent the new black culture

Yoshimasa Uno
(Film/Music Journalist)

Theatre on 87th Street today (in my hometown of Chicago). I made it so that anyone with an ID could watch it for free, so everyone enjoy it at the theater!" After that, social media was flooded with photos and text posts from fans who had gathered at the theater.

As I followed the whole story on social media, I was so excited by Chance the Rapper's initiative, speed, and brilliant method of creating buzz and a huge advertising effect that I got goosebumps. After all, he went to such lengths even though he himself had no involvement in the production. And that is exactly why Chance the Rapper is called "the new hero of black society."

The protagonist of "Get Out", Chris, is a "smart, intelligent, and observant" black man, an "awakened black man" as director Jordan Peele puts it, symbolizing the era of Childish Gambino-Donald Glover and Chance the Rapper. Chance the Rapper was so dedicated to this film because he felt that a charming "awakened black" protagonist, who exists in many real lives, had finally appeared in the film, instead of the stereotypical black man of the past.

And that, in itself, is the trigger for the madness of the "white people jealous of black people" depicted in this film. "Get Out" is an incredible work with such a dazzlingly vivid and multi-layered structure.

GET OUT
PRODUCTION NOTES

The American Monster: The Making of "Get Out"

When most people hear the name Jordan Peele, they probably think of him as one half of the popular comedy duo Key & Peele or as the star of Keanu (2016). In addition to his work in comedy films and TV shows, Peele is also known for his voiceover work and impersonations of animated features. However, what many don't know is that this comedy favorite and Emmy Award-winning actor is also a longtime fan of a different genre. Peele's directorial debut will be distributed by Universal Pictures, which has pioneered the world of horror films, and produced by Universal's Blumhouse Productions, which is run by Jason Blum, Peele's horror filmmaking partner.

Peele, who appeared in and wrote for "Mad TV!" (1995-09), is a longtime horror movie fan and believes that the source of inspiration for fear and laughter is the same, and that both are based on our desire to understand the absurdity of human beings. He understands that by laughing and accepting our fears, we can purify our hearts and overcome difficulties and anxiety. If we can control the emotions of laughter and fear, we can move forward.

Peele says this tension and release is audience-satisfying: "On the one hand, the audience wants to laugh, and on the other hand, they want to be scared. It was fun to apply everything I've learned in comedy to the genre I love, which is horror."

Peele, who has always drawn from the real world for absurdity, began working on the film with the goal of creating a film that would be both a horror and a social commentary. The resulting film, Get Out, is a provocative horror film that combines humor, satire and horror, and isn't afraid to address the racial issues currently facing America. "The idea came from wanting to contribute to the thriller and horror genres by giving it my own voice," he says. "The film has elements of racial issues and things I've been working on for a long time, which is comedy. It's a film that reflects my real fears and the issues I've been going through."

Peele's protagonist, Chris, is an African-American photographer living in New York who is in a relationship with his white girlfriend, Rose, and is planning to take their relationship to the next level by visiting her parents for a long weekend. Upon arriving at her suburban home, Chris begins to sense something unsettling. When he learns that several black men have disappeared in the suburbs, it becomes clear that his fears are not just a delusion. What should have been an ordinary weekend becomes crazy, terrifying, thrilling, horrifying and fun all at the same time.

Peele admits he enjoys subverting audience expectations. "The whole premise of Get Out is that a white woman brings a black man into her family's house, but she doesn't really think through the social implications of that," Peele says. "She assumes that it's OK for her to bring him into her family, and it seems OK, but the audience starts to get the sense that something horrible is going on."

As more and more disturbing events occur, Chris' suspicions grow. As he observes the Armitages' odd behaviour, he realises it's them, not him, who are not right. "The trick was to not rush into something so out of the ordinary that you don't end up thinking the characters would run away in this situation," Peele says. Although the elements that made Chris feel uneasy are resolved, there is still a sense that something is off about the family. "They're not like any other people I've ever met."

Peele adds that it was crucial for his horror film's protagonist not to do anything that would seem unnatural to the viewer: "Sometimes you just want to pick up the phone, call the police and run the house. So I made Chris communicate using the phone. I made him a real, intelligent, logical person. That makes more sense."

Like the most provocative horror films, from Romero's Vietnam War-era film Night of the Living Dead (1968) to Wes Craven's violent portrayal of humanity in the form of The Blood of the Dead (1972), Get Out aims to move audiences beyond mere entertainment. "It's a film about America's attitude to race, about racism as a demon, as an American monster," Peele says. "It's also about the idea of indifference, and how indifference can lead us to be ignorant of atrocities that are happening." He felt it was important to explore the horror genre and discuss the fears surrounding racial issues. "Those conversations are important."

Many would have expected the talented Peele to make a light-hearted comedy for his directorial debut, but he wanted to make the horror film Get Out his first feature. "Directing and writing is easier than doing just one or the other. The advantage of doing both is that you work on them at different times, so you don't have to worry about it. It's a big advantage to be able to make changes on set with confidence and know that you haven't lost sight of the intent of the script."

Veteran producers Sean McKittrick and Edward H. Hamm Jr., who have led many actors to their directorial debuts, including Jason Bateman, who directed Bad Guys (2014), and Peele, teamed up with the genius Jason Blum, who reinvented the horror genre with the huge hit Paranormal Activity (2007), to adapt his script into a film. Blum's latest film Split (2017), directed, written and produced by M. Night Shyamalan, topped the US box office for three consecutive weeks. Blum's contract with Universal Pictures also helped create this film.

Blum reflected on what led him to work with Peele: "Jordan is that rare combination of being incredibly talented and collaborative at the same time. I've seen every horror movie and read every horror script, but I'd never seen anything like this. As for Jordan's approach to horror, I think there are a lot of similarities between comedy and horror. Both genres have a

physical reaction in the theater. The timing of jokes and the timing of scares, and the way they're integrated into the film, are very similar. That combination of laughs and scares, and seeing Jordan talk so enthusiastically about Get Out, gave me the confidence to go ahead and make it."

McKittrick met Peele through a mutual friend. "I owe it to Keegan-Michael Key (Peele's partner) for introducing me to Jordan. He really loves horror movies. The idea for Get Out was something I'd never heard before. Whether it's The Stepford Wives (1975) or Rosemary's Baby (1968), the best horror movies have a critical message that hits the very core of our society. I said right away, 'We have to make that movie.'"

McKittrick, who began his career as a producer with the cult classic Donnie Darko (2001), was also impressed with Peele's talent as a director: "It was one of the best experiences I've ever had. Jordan is incredibly enthusiastic and knows exactly what he's doing. Comedy and horror are so closely related that he was already an expert before we even made this film. He's been studying horror his whole life."

Blum likes films that are not linear, but have layers of meaning. "Get Out has all the thrills and scares of a great horror film, but it's not just that," he says. "It reminded me of the Purge series (2013, 2014, 2016), which is scary and thrilling and action, but also has social commentary. Get Out does the same thing, it's everything you want from a great genre film, but it also has a lot to say about our world. Jordan has found a brilliant way to highlight and talk about race, and he does it at a very high level. You're led to believe it's going to play out the way you know it will, and the story feels far from scary, but it actually goes in the opposite direction."

The Chosen Ones: The Casting of "Get Out"

To capture the culture clash at the heart of Get Out, Peele searched far and wide for actors, from established names to newcomers.

For Peele, his years of experience as a performer were a great help when he was teaching the actors. "Jordan has years of experience in front of the camera, so he understands actors," says McKittrick. "He allowed the actors to be themselves. He wrote the scripts himself, so he knew and understood each character inside out. The actors brought a different perspective to their roles, and Jordan would expand on that and add to the roles."

The film's protagonist, Chris, is an aspiring photographer and artist who is romantically involved with Rose, and the protagonist has a complicated past, Peele says: "Chris is a highly intelligent man who has suffered emotional trauma and is trying to express his pain through art."

For Peele, it was important to find an actor who could convey Chris' confusion, especially the confusion that arises from the discrepancy between the expected reaction of his white family and the actual reaction. "What freaks Chris out the most is the fact that Rose never told her family that her boyfriend is black. He's setting himself up for an awkward situation. I would say Chris is a racially aware woke person. He's in love, but he's also approaching the situation with his eyes wide open."

For the role of Chris, they needed an actor who could walk the fine line between being a likeable newcomer to the Armitage family and a total outsider. The production team cast British actor Daniel Kaluuya in the lead role. "Daniel is an undeniable star," Peele praised. "He has a great ability to draw the audience in and get into the scene. I've loved him since Black Mirror (2011-) and Sicario (2015). He's the driving force behind this movie."

Chris tries to shake off his doubts and enjoy the weekend, but he begins to feel like he should trust his instincts about the Armitage family, especially when Missy, the Armitages' psychiatrist mother, insists that her daughter's new boyfriend undergo a therapy program she develops herself. Chris is willing to quit smoking eventually, but is in no rush. Despite this, Missy tries to talk him out of it. "Chris sees Missy as an extreme character," says Kaluuya, "and as a snob who's trying to get what she wants without much effort. In the middle of the night, Chris finds himself hypnotized in Missy's room."

Rose chooses that weekend to bring her new boyfriend home because it's the weekend of the annual garden party in honor of her late grandparents. At first, this gathering of relatives and friends in honor of the deceased seems like a heartwarming occasion to Chris, who lost his mother at a young age and was forced to fend for himself for a long time. Kaluuya says, "A lot of the movie is anticipating what's going to happen. Chris realizes that something is wrong at the party and senses the harsh racism that is hidden. After one interaction, he quickly realizes that the people around him are not on his side and he considers leaving the family home. He feels like he doesn't fit in and something is not right."

In the character of Rose, Peele has crafted the perfect girlfriend for his lead character; in fact, she is as hurt by the Armitages' behavior as Chris is troubled by it. "It was really important to me that, at its core, it was a love story," Peele says. "It's someone you root for. She's not perfect. She becomes

aware, for the first time as the film progresses, of the challenges that come with being in an interracial relationship, but she does try to understand what Chris is going through. She's a very supportive, caring, bright, intelligent character."

To play the young nurse Rose, the production team selected Allison Williams, whose performances in "Girls" (2012-) and musicals had caught their eye. For Blum, it was an opportunity to work with a good friend. "Allison's a long-time friend," Blum says. "So it was a really great opportunity to finally get to work with her. She did a fantastic job."

"Allison brings comfort and love to the film," Peele says. "She makes you want to root for the relationship. Rose is relatable and very liberal and loving," McKittrick says. "She worries about what her parents will think about her black boyfriend, but she never seems to be on board with the shady Armitage family. She's always on Chris' side and seems to genuinely love him."

Allison Williams plays a young woman who keeps this intention close to her heart. Williams explains, "Rose takes her black boyfriend to her parents' house to meet her white family, but when they arrive she finds out something is wrong. Rose is torn between her loyalty to her family and her new lover, but she sides with Chris, and is willing to put herself at odds with her family in order to save their relationship."

Williams praised Peele for crafting a story that goes beyond simple horror, and summed up the actors' feelings about working with him: "It's a blessing to have a director who is also a writer. There's a consistency in vision and thought and intent."

Many scenes in "Get Out" feature the young duo Kaluuya and Williams, and the production team did not miss their power and chemistry. McKittrick says about the two: "Allison was the first person to be involved in this film, and Daniel was chosen over a long period of time. They are both important to the film. Allison is a great actress and a great person on and off screen. Daniel is an exceptional actor who expresses himself using his whole body. I have never seen anyone act like him. He acts with such force that he is literally exhausted after every take. His realistic acting is what supports the film. By playing Chris as a normal person, the audience is able to empathize with him."

Two actors who have been leading the comedy world have been cast to play Rose's parents, retired neurosurgeon Dean and psychiatrist Missy. Bradley Whitford, who has appeared in films such as "The West Wing" (1999-2006), "The Cabin" (2011), and "Transparent" (2014-), and who has been nominated for a Golden Globe Award three times, and Catherine Keener, who has appeared in films such as "Being John Malkovich" (1999), "The 40-Year-Old Virgin" (2005), and "Captain Phillips" (2013), and who has been nominated for an Academy Award twice, play the parents, who are a little different from typical villains.

Blum sees the Armitage parents as embodying the liberal elite that Peele criticizes throughout the script. Rose doesn't tell them that Chris is black, but she assumes her parents won't mind if their boyfriend is biracial. But Chris faces a completely different reaction. "The parents start making almost racist comments, which is embarrassing," Blum says. "They ask Chris if he likes golf and say he's a big Tiger Woods fan. They're portrayed as liberal white elites, people who are extremely sensitive about race, when in reality they're more insensitive than sensitive."

Like Allison Williams, Whitford was thrilled to be involved in the film: "I'm a huge fan of Jordan's and would even love to clean up his yard," Whitford laughs. As for the impact of the film, he says: "I think audiences will respond in a way that's unique. This film really subverts what you might expect from the horror genre."

Peele also spoke about their roles and

their acting: "Bradley plays Dean, the disarmingly kind and somewhat goofy father, but it becomes clear that there's more to this dad than meets the eye. Katherine also does a great job as Missy, who hypnotizes Chris and causes him some very uncomfortable experiences. She seems like the perfect stepmother, but as the film progresses, you realize that something terrible is going on."

Caleb Landry Jones, who gained popularity for his role as Banshee in X-Men: First Class (2011), plays Rose's younger brother Jeremy, who becomes confrontational towards Chris as they get to know each other. Jones brings an ineffable creepiness to the character of Jeremy that Chris is confused by from the moment they meet. Peele praises Jones: "Caleb embodies every scary thing, but at the same time he's so funny you just can't take your eyes off him. In a way, he's the central character that sets the tone of the movie."

The Armitage family's servants, Walter, the caretaker, and Georgina, the housekeeper, are played by Marcus Henderson, who has appeared in films such as "Django Unchained" (2012) and "Pete's Dragon" (2016), and Betty Gabriel, who has appeared in films such as "Good Girls" (2015-) and "The Purge: Election Year" (2016). When Chris first meets the two, he witnesses the strange signs of the suburban community's attitude towards African-Americans. Neither Walter, who runs up to him in the garden in the middle of the night with dead eyes, nor Georgina, who stares blankly into the mirror, looks like a normal human being. Every time Chris meets a black person at Rose's parents' house, he receives the opposite reaction to what he expected. It's a somewhat uncomfortable situation for both Chris and the audience. That was Peele's intention. "The house has what are called traditional African-American servants, and Chris is trying to be welcomed as a member of the family. Chris tries to identify with Walter and Georgina as an African-American, but he doesn't get that same feeling of belonging from them, and he ends up feeling lonely and alienated."

What is normal for the Armitage family feels very strange to Chris. "It's very strange for Chris," Kaluuya says. "Rose's family is white, but the maids who serve them are black. That's a little strange for Chris, coming from New York, one of the most culturally advanced places in the world."

Chris often encounters Georgina, who seems to stare at him, but she seems to be looking at herself in the mirror, not at Chris.

"Georgina loves herself," says Gabriel. "She loves the way she looks and loves admiring herself every chance she gets."

Georgina begins to show her true colors at the Armitage family's annual party: "The gathering is a family tradition to honour and remember Rose's grandparents. Chris is shocked at the event and everyone is curious about his attendance, a little too much."

Like Georgina, Chris feels that Walter, the caretaker, is also holding back on the Armitage family's secrets. "Walter is the caretaker of the Armitage family and he's very deferential to the family," Henderson says. "He's got a bit of an off-kilter, off-kilter perspective, like he comes from another world." Henderson praised the story, which remains shrouded in mystery until all is revealed. "My character is hiding a big secret. Peele gave me a note saying, 'You have this secret and you want to tell him but you can't.' That sparked my inner child. It made it fun to play."

Walter and Georgina aren't the only African-Americans Chris meets during the mostly white weekend. Lakeith Stanfield, who played Snoop Dogg in Straight Outta Compton (2015), plays Logan, a young black man who is striking not only for the way he speaks and acts, but also for his old-fashioned clothing. Logan is the only black guest other than Chris, and is somewhat absent-minded, being accompanied by his older, white wife. "Logan knows Rose's family well," Stanfield says. "He's known them for years and is excited to celebrate with them at the party."

When Chris' phone flashes, Logan, in a fit of seizure-like clarity, grabs Chris and yells at him to get out of the house. "He has this really scary moment in the movie," Stanfield says, "and during that moment he expresses himself culturally in a way that's totally different from how people expect him to be."

McKittrick describes that sudden change: "When Chris' phone flashes as he takes a photo of Logan, it triggers something in Logan that makes him turn on Chris. Logan starts getting nosebleeds, and we know something is serious. Psychiatrist Missy brings Logan back to normal."

Peele also gave great credit to the actors who played key supporting roles.

Peele was extremely proud of the work he did for them, saying, "Marcus was brilliant as Walter and Bettie was fantastic as Georgina. Lakeith was a unique character and showed incredible range and dedication to the role."

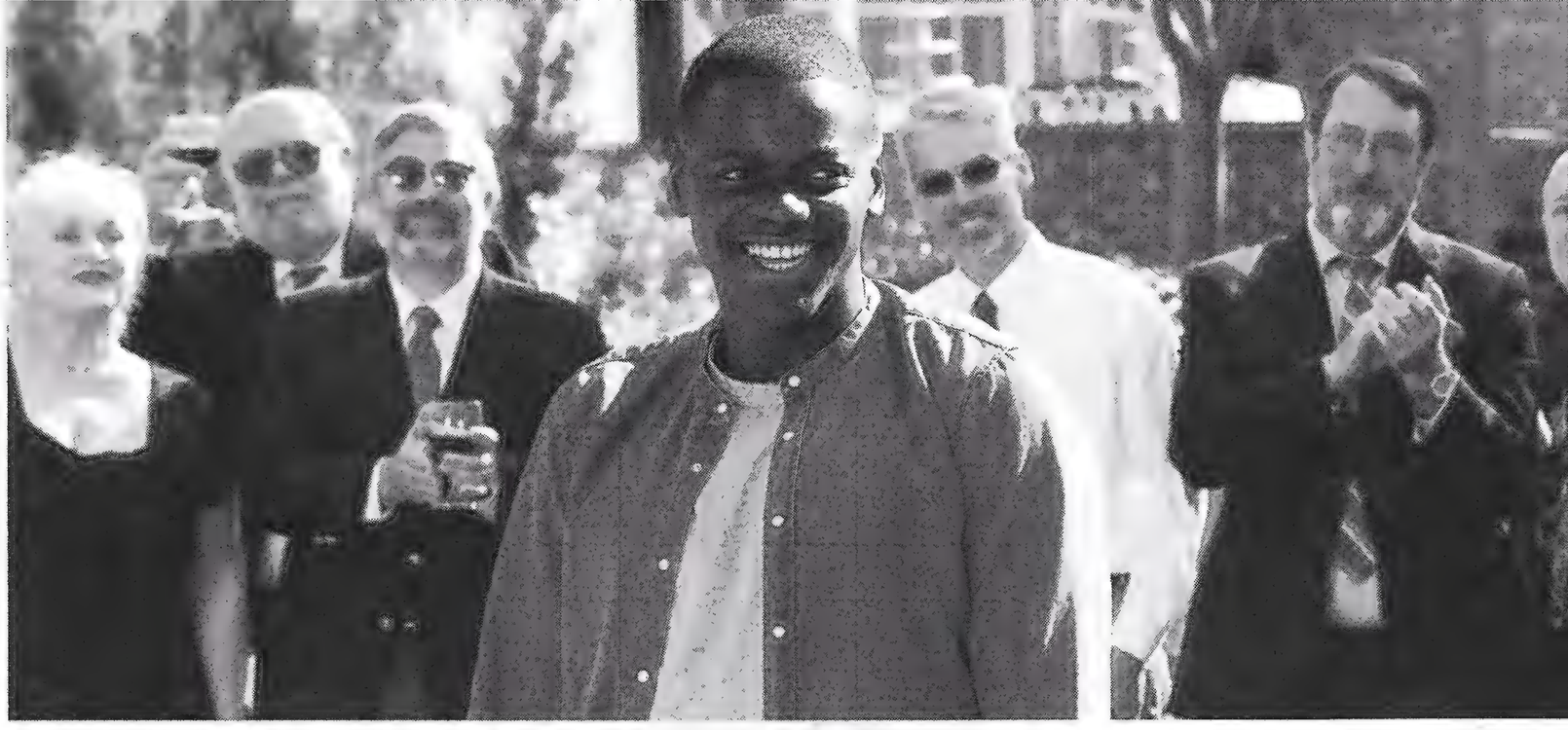
The role of Jim, the odd guest at this annual party, is played by Stephen Root, a character actor known for his roles in comedies such as "Dodgeball" (2004), as well as serious works such as "Boardwalk Empire" (2010-2014) and "Trumbo" (2015), as well as his brilliant voiceover work. "The character I play is blind.

He may be someone you don't want to have anything to do with, but he may be a wealthy guy from New York," Root says.

The secret of "Get Out" was revealed midway through the movie.

Keeping things under wraps was as important to the actors as it was to the producers and Peele. Root is coy about his task of keeping the secret under wraps: " Chris is a good-looking young man and everyone at the party wants to meet him, if not for the same reasons. Nothing is as it appears, including the party and the guests. It will be some time before the audience has a clue what is really going on."

Lil Rel Howery, star of "The Carmichael Show" (2015-), plays Rod, Chris's best friend and a troublesome TSA agent who is the "hero of justice" in this film. He represents the voice of the audience. "Rod is the one character who is given the voice of the horror movie audience, like, 'Get out! Get out of that house. Don't look back. Don't go back in that closet.' He gets a few calls from Chris at Rose's parents' house. And Rod starts to get a sense of what's going on and realizes that something bad is going to happen. He's our voice of reason, but he's also the one who relieves the tension."



Something's Wrong: The Making of "Get Out"

The film was shot in Mobile, Alabama. The shooting took place during the sunny periods between rain showers, with care taken to keep the extras dry. There was an atmosphere of cooperation to make the film, not just with our own department.

The team faced numerous challenges, including shooting in a dark corner of the Armitage house at night, but perhaps the most challenging scene was the garden party scene where Logan blames Chris. Whitford said of the scene: "The auction at the party is an important charity. There are a lot of charities out there that help with illness and hardship, but this is something that they're supporting that goes beyond that."

Costume designer Nadine Haders outfitted the party guests in bespoke outfits befitting the upper class elite of suburban New York. Production designer Rusty Smith designed a set that made everyone feel at home, except for one guest, who doesn't seem to fit in with the party's quirky hosts. Cinematographer Toby Oliver's shots were all intended to convey Chris's emotions. Everyone is courteous and kind to Chris, but terror lurks just outside the frame. There are close-ups of party guests staring at Chris when he looks away.

"It's a landmark scene in the film," Peele says. "It's terrifying and somehow funny at the same time. Chris's loneliness as the only black person at the party is reflected on his face. Everyone who talks to Chris and Rose brings up a connection to African-American culture."

- It was a scene that stayed with many of the actors. "This happens a lot in real life," Peele says. "Chris is so often used as a symbol of black masculinity. This scene speaks to a deeper fear. At one point, Chris sees Logan at a party. He's relieved to see another African-American man, but when Chris talks to him, it becomes clear that Logan hasn't had the same experience as Chris. He's in a Stepford Wives kind of situation, and it becomes clear that he feels more out of place than Chris."

Now that production is over, the team wishes Get Out every success. "First and foremost, we want people to feel like they've been on a fun ride," says McKittrick. "And then we want people to talk about the social commentary that's in the film, about the biases we all have that we don't realize are shaped by where we're born, where we grow up, who we're raised by."

Blum considers Get Out an example of a successful genre-mixing film, and the type of movie he likes to make. "It's a scary movie, but it's not a scary comedy. It's important to have comedy in a horror movie," he says. "Giving the audience a chance to laugh makes the scares work better. Laughter lets the audience's guard down, and then if you scare them, they're even more scared."

Having crafted this world, Peele hopes audiences will enjoy the film on a variety of levels. "I want to entertain people first and foremost, so I hope people enjoy it in the theater," he says. "There's a lot going on in this film. It's fun, it's scary, it's thought-provoking, I hope people laugh. And then I hope it sparks conversations about race and horror movies."

FILMMAKERS

製作:ショーン・マッキトリック

Produced by
SEAN McKITTRICK

At the age of 24, he was involved in planning and producing Donnie Darko (2001), and in 2007 he founded Darko Entertainment with Edward H. Hamm Jr., producing Jimmy (2013) and The Bad Guy (2014). In 2016, he founded QC Entertainment with Hamm, Raymond Mansfield, and Shaun Reddick, and produced Pride and Prejudice and Zombies (2016).

製作:ジェイソン・ブラム

Produced by
JASON BLUM

Born in Los Angeles, California in 1969. He was roommates with Noah Baumbach at Vassar College and made his directorial debut with Baumbach's film, The Other Side (1995). He founded Blumhouse Productions and produced Paranormal Activity (2007), which he made with just $15,000, and grossed $200 million worldwide. He has worked on horror films such as the Paranormal Activity series (2007, 2010, 2011, 2012, 2014, 2015), the Insidious series (2010, 2013, 2015), and the Purge series (2013, 2014, 2016). His other big hits include Whiplash (2014), M. Night Shyamalan's The Visit (2015), and Split (2017).

製作:エドワード・H・ハム・Jr.

Produced by
EDWARD H. HAMM, JR.

In 2007, he co-founded Darko Entertainment with Sean McKittrick, and in 2016 launched QC Entertainment with McKittrick, Raymond Mansfield, and Shawn Reddick. In addition to various projects, he also serves on the boards of several companies.

製作総指揮:レイモンド・マンスフィールド

Executive Producer
RAYMOND MANSFIELD

After overseeing the film finance and sales department at The Collective and being involved in the production, financing, sales, and distribution of renowned independent films, he founded Movie Package Company with Shawn Reddick in 2009. In 2016, he launched QC Entertainment with Reddick, Sean McKittrick, and Edward H. Hamm Jr. and produced Pride and Prejudice and Zombies (2016).

製作総指揮:クーパー・サミュエルソン

Executive Producer
COUPER SAMUELSON

He has co-produced films such as "Undercover" (2007) and "Two Lovers" (2008) with 2929 Entertainment.
He headed the feature films division at Blumhouse Productions, working on films such as Whiplash (2014), Unfriended (2015), and The Gift (2015).

製作総指揮:ショーン・レディック

Executive Producer
SHAUN REDICK

After working for a major talent agency in the US, he built relationships with leading filmmakers and distributors for over 10 years. In 2009, he co-founded Movie Package Company with Raymond Mansfield and produced "Kumiko, the Treasure Hunter" (2014), and in 2016, he launched QC Entertainment with Mansfield, Sean McKittrick, and Edward H. Hamm Jr., producing "Pride and Prejudice and Zombies" (2016).

製作総指揮:ジャネット・ヴォルトゥルノ

Executive Producer
JEANETTE VOLTURNO

After running Catchlight Films and working on numerous films, she went on to head the production department at Blumhouse Productions, where she worked on the Paranormal Activity series (2007, 2010, 2011, 2012, 2014, 2015, not yet released), the Insidious series (2010, 2013, 2015), and the Purge series (2013, 2014, 2016), as well as a number of television programs.

撮影監督:トビー・オリヴァー

Director of Photography
TOBY OLIVER

He has been active not only in his native Australia and the United States, but also around the world. He won the Australian Society of Cinematographers Award in 2010 and 2012 for "Silent War" (2010) and the TV movie "Beaconsfield" (2012). He is also working on "Darkness" (2016) for Blumhouse Productions.

プロダクション・デザイン:ラスティ・スミス

Production Designer
RUSTY SMITH

He has worked on comedies such as Austin Powers: Deluxe (1999) and Meet the Parents (2000), and was nominated for a Primetime Emmy Award in 2001 for the TV movie 61* (2001). He has also worked on TV dramas such as Teen Wolf (2011-) and Scream (2015-).

編集:グレゴリー・プロトキン

Edited by
GREGORY PLOTKIN

He began his career as an editing assistant on films such as The Insider (1999) and Pay It Forward (2000).
He has worked on films such as "Paranormal Activity 2" (2010), "Paranormal Activity 3" (2011), "Paranormal Activity 4" (2012), and "Paranormal Activity: Marked" (2014), and made his directorial debut with "Paranormal Activity 5" (2015).

衣装デザイン:ナディン・ヘイダーズ

Costume Designer
NADINE HADERS

She has mainly worked on television dramas such as "John from Cincinnati" (2007), "Leverage" (2008-2012), "The Family" (2010-2014), "Legends" (2014-2015), "Badlands" (2015-), and "MacGyver" (2016-).

音楽:マイケル・アーベルス

Music by
MICHAEL ABELS

He is known for his symphonic and choral music, including "Global Warming" and "Delights and the Dance." He has been commissioned to compose for many orchestras, including the National Endowment for the Arts and the Los Angeles Opera Orchestra, and has performed in concerts with many artists, including James Earl Jones and Doc Severinsen. This is his film debut.

脚本・監督・製作：ジョーダン・ピール

Written, Directed and Produced by

JORDAN PEELE

Born in New York, New York in 1979. He made his name as a comedian, appearing as a regular on the comedy show "Mad TV!" (1995-2009) for five consecutive seasons, and was nominated for a Primetime Emmy Award in 2008 for the music video "Sad 50 Cent" that was produced for the show. He became extremely popular with Keegan-Michael Key on the comedy show "Key and Peele" (2012-2015), winning a Peabody Award and an American Comedy Award in 2014. Recently, he appeared with Key in "Keanu" (2016), in which Keanu Reeves voiced a cat, and also produced and wrote the screenplay. This is his directorial debut.

CAST

クリス・ワシントン：ダニエル・カルーヤ

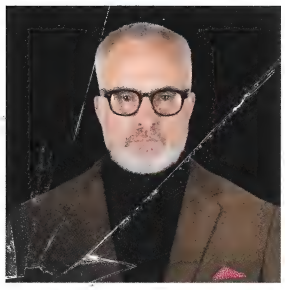
Chris Washington : DANIEL KALUUYA

Born in London, England in 1989. He made his name in TV dramas and stage productions, and gained popularity for playing the role of Posh Kenneth in "Skins" (2007-2013), for which he also wrote the script. His filmography includes "Johnny English" (2011), "Betrayal" (2013), "Kick-Ass 3" (2013), and "Sicario" (2015). This film made him extremely well-known, and his next film will be Marvel Studios' "Black Panther" (2018), and he is expected to have a successful career in Hollywood in the future.

ローズ・アーミテージ：アリソン・ウィリアムズ

Rose Armitage : ALLISON WILLIAMS

Born in New Canaan, Connecticut in 1988, she declared that she wanted to become an actress at just four years old, and while attending Yale University, she was a member of the improvisational comedy group "Just Add Water." She attracted attention with her song-based video "Mad Men Theme Song... With a Twist," in which she added lyrics to the theme song of "Mad Men" (2007-2015), and was invited to audition by Judd Apatow, who selected her for the role of Marnie in "Girls" (2012-). She received high praise for her role as Peter Pan in the musical special "Peter Pan Live!" (2014). She also works as a model for the skincare brand "Simple" and the sneaker brand "Keds."



ディーン・アーミテージ：ブラッドリー・ウィットフォード

Dean Armitage : BRADLEY WHITFORD

Born in Madison, Wisconsin in 1959, he studied theater and English literature at Wesleyan University and attended the drama department at the Juilliard School of Music. While working as a stage actor, he has also been active as a supporting actor in films and television dramas for many years. He gained popularity for his role as Josh Lyman in "The West Wing" (1999-2006), for which he won a Primetime Emmy Award in 2001. Upcoming projects include Judy Greer's directorial debut, "A Happening of Monumental Proportions" (2017), Brie Larson's feature directorial debut, "Unicorn Store" (2017), and Greg Kinnear's directorial debut, "The Philosophy of Phil" (2017).

ジェレミー・アーミテージ：ケイレブ・ランドリー・ジョーンズ

Jeremy Armitage : CALEB LANDRY JONES

Born in Garland, Texas in 1989, he made his acting debut in No Country for Old Men (2007) at the age of 17. He gained attention in The Last Exorcism (2010) and was selected to play Banshee in X-Men: First Class (2011). His performance in Antiviral (2012) was chosen as one of the best performances of 2012 by the movie website Indie Wire. Recent works include American Made (2017) and Three Billboards Outside Ebbing, Missouri (2017), which won the Audience Award at the Toronto International Film Festival.

ミッシー・アーミテージ：キャサリン・キーナー

Missy Armitage : CATHERINE KEENER

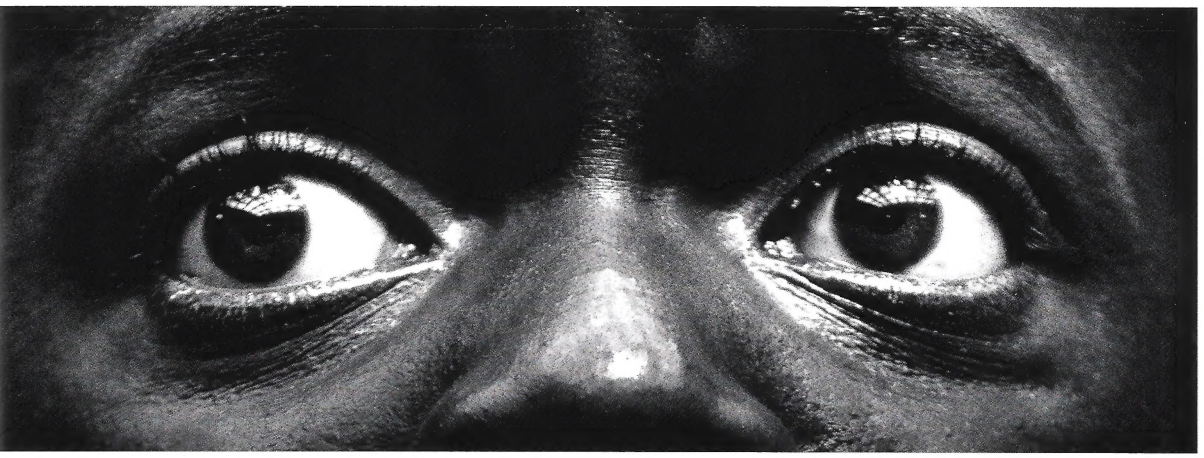
Born in Miami, Florida in 1959. Made her acting debut in "Last Night..." (1986). Early in her career, she was active mainly in independent films, and was nominated for an Academy Award® in 1999 for "Being John Malkovich" (1999). Her big break came with her role as Trish in "The 40-Year-Old Virgin" (2005), and her role as Nelle Harper Lee in "Capote" (2005) earned her another Academy Award® nomination in 2005. Upcoming films include "November Criminals" (2017) and "Soldado" (2018). She is set to make her directorial debut with "Friend of Bill."

FILMMAKERS

Written and Directed by	JORDAN PEELE	監督・脚本	ジョーダン・ピール
Produced by	SEAN McKITTRICK, p.g.a.	製作	ショーン・マッキトリック, p.g.a.
	JASON BLUM, p.g.a.		ジェイソン・ブラム, p.g.a.
	EDWARD H. HAMM, JR., p.g.a.		エドワード・H・ハム・Jr., p.g.a.
	JORDAN PEELE, p.g.a.		ジョーダン・ピール, p.g.a.
Executive Producers	RAYMOND MANSFIELD	製作総指揮	レイモンド・マンスフィールド
	COUPER SAMUELSON		クーパー・サミュエルソン
	SHAUN REDICK		ショーン・レディック
	JEANETTE VOLTURNO		ジャネット・ヴォルトゥルノ
Co-Producers	BEATRIZ SEQUEIRA	共同製作	ベアトリス・セケイア
	MARCEI A. BROWN		マルサ・A・ブラウン
	GERARD DINARDI		ジェラルド・ディナルディ
Director of Photography	TOBY OLIVER ACS	撮影監督	トビー・オリヴァー ACS
Production Designer	RUSTY SMITH	プロダクション・デザイン	ラスティ・スミス
Edited by	GREGORY PLOTKIN	編集	グレゴリー・プロトキン
Costume Designer	NADINE HADERS	衣装デザイン	ナディン・ヘイダーズ
Music by	MICHAEL ABELS	音楽	マイケル・アーベルス

CAST

Chris Washington	DANIEL KALUUYA	クリス・ワシントン	ダニエル・カルーヤ
Rose Armitage	ALLISON WILLIAMS	ローズ・アーミテージ	アリソン・ウィリアムズ
Missy Armitage	CATHERINE KEENER	ミッシー・アーミテージ	キャサリン・キーナー
Dean Armitage	BRADLEY WHITFORD	ディーン・アーミテージ	ブラッドリー・ウィットフォード
Jeremy Armitage	CALEB LANDRY JONES	ジェレミー・アーミテージ	ケイレブ・ランドリー・ジョーンズ
Walter	MARCUS HENDERSON	ウォルター	マーカス・ヘンダーソン
Georgina	BETTY GABRIEL	ジョージナ	ベッティ・ガブリエル
Andrew Logan King	LAKEITH STANFIELD	アンドリュー・ローガン・キング	レイキース・スタンフィールド
Jim Hudson	STEPHEN ROOT	ジム・ハドソン	スティーヴン・ルート



GET OUT

Provided by Universal Pictures/Original title: GET OUT/2017/American film/Color film/Scope size/Dolby Digital/Running time: 104 minutes/Subtitle translation: Taneichi Joji/Distribution: Toho Towa

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GETOUT.JP

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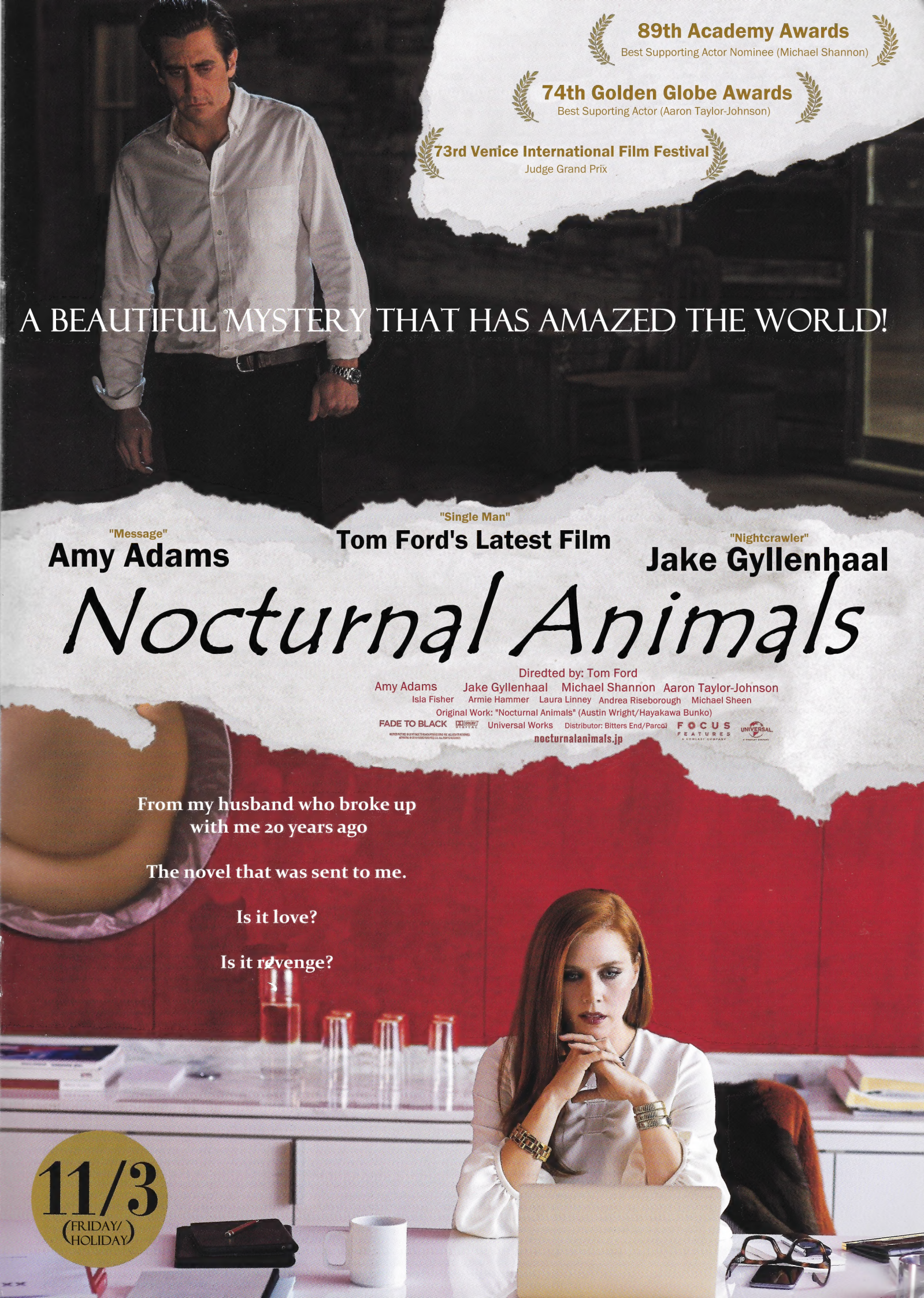
89th Academy Awards
Best Supporting Actor Nominee (Michael Shannon)
74th Golden Globe Awards
Best Suporting Actor (Aaron Taylor-Johnson)
73rd Venice International Film Festival
Judge Grand Prix
A BEAUTIFUL MYSTERY THAT HAS AMAZED THE WORLD!
"Single Man"
Tom Ford's Latest Film
"Message"
Amy Adams
"Nightcrawler"
Jake Gyllenhaal
Nocturnal Animals
Diredted by: Tom Ford
Amy Adams Jake Gyllenhaal Michael Shannon Aaron Taylor-Johnson
Isla Fisher Armie Hammer Laura Linney Andrea Riseborough Michael Sheen
Original Work: "Nocturnal Animals" (Austin Wright/Hayakawa Bunko)
FADE TO BLACK Universal Works Distributor: Bitters End/Parco
FOCUS FEATURES
nocturnalanimals.jp
From my husband who broke up with me 20 years ago
The novel that was sent to me.
Is it love?
Is it revenge?
11/3
(FRIDAY/HOLIDAY)

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